

Sioux City: a Pictorial History

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change upon these Iowa communitarians, both before and after 1932. She is perhaps at her best when revealing how residents adjusted to a new economic lifestyle which included the subsequent rise of appliance manufacturing and tourism. Similarly, Barthel clearly shows how myths have been a continuing theme in the Amana story—for instance, people have viewed the utopia as a primitive Christian enclave pitted against evils of secular life and as a slice of midwestern life that time forgot.

This is a good book. It is well-conceived, adequately researched, and nicely written. The author, however, tends to quote excessively and to rely upon some flawed and dated secondary works. And, unfortunately, she fails to examine fully her intriguing observation that Christian Science became popular early in the century in Amana because the Inspirationist faith seemed inadequate for some. *Amana* deserves a varied audience: academics, tourists, and general readers will find the work of interest and of value.

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Sioux City: A Pictorial History, by Scott Sorensen and B. Paul Chicoine. Norfolk/Virginia Beach: Donning Company, 1982. 232 pp. Photographs, bibliography, index. \$14.95 cloth.

Those who appreciate local history—and everyone should—owe much to those who will set aside other pleasures for the grinding business of organizing the records and writing the story of a community's past. The people of Sioux City owe much, therefore, to Scott Sorensen, curator at the Sioux City Public Museum, and B. Paul Chicoine, freelance writer and photographer, who collaborated in this monumental collection of pictures and words. As is so often the case with local histories, however, this one exhibits its share of chauvinism, local boosterism, and puffery. It is overpopulated with complimentary adjectives.

That overpopulation does not mean that the authors have side-stepped some of the darker passages in Sioux City's past. They discuss the murder of Rev. George C. Haddock in 1886, several of the city's business and government scandals, its brushes with mob influence, and the national disgrace that came in 1951 when Memorial Park Cemetery refused burial to a Korean War casualty, Sergeant First Class John R. Rice, because he was part American Indian.

The book depends heavily, as its title suggests, on photographs. Unfortunately, some detailed illustrations are reproduced on a scale so small that the objects referred to in the outlines are indistinguish-

able. Some type appears on a gray field. Other small type is reversed in a field of black. The slick-coated stock on which the book is printed only adds to the difficulty of reading it. The grammar is occasionally faulty and spelling and proofreading were not thorough. At least one fairly lengthy passage in the book shows up twice. There are obvious editorial hazards in such a book, of course, and every reader will make self-serving comparisons and second guess some of the authors' decisions.

The authors quote Marc W. Darling, pastor of the First Congregational Church, on the Panic of 1893: "They had for years been sowing the wind, and they are now reaping the whirlwind." Rev. Darling had more original things to say, and his son, Jay Norwood "Ding" Darling, winner of two Pulitzer Prizes as a political cartoonist, and a conservationist of national stature, is ignored except for his comment on the skills of a more obscure Sioux Citian. Yet Jay Darling grew up in Sioux City and began his career there. His boyhood friend, Max McGraw, who became the head of the huge McGraw-Edison Electric Company, is likewise discounted. Harry Hopkins, the premiere social engineer of the New Deal, fares only slightly better—receiving roughly the same coverage as the Friedman twins, advice-to-the-lovelorn columnists Ann Landers and Abigail Van Buren.

This work is valuable as informal history, as it is less a scholarly document than a "year book" that has been fortified and greatly expanded into a "years book." This may have been the authors' aim. Most of the photographs—the heart of the presentation—are of good quality. Sources of the photos vary, but the authors understandably relied heavily upon the *Sioux City Journal* and the city's public museum. The book's critical mass is impressive. Its contents will move veteran Sioux Citians to reverie and twinges of bittersweet nostalgia. The book will also inform newcomers and youngsters in a popular and entertaining way. Sioux City is fortunate that Sorensen and Chicoine were willing to set aside large portions of their lives and their individual energies to put the graphic story on the record for the benefit of generations to come.

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